

THE BOUDOIR.

A COLLECTION OF FAVORITE SONGS.

AILEEN MAVOURNEEN	Roche.	2 $\frac{1}{2}$
ALICE GRAY	Millard.	3
ALPINE LAY	Balf.	3 $\frac{1}{2}$
ANCHOR'S WEIGHED	Braham.	3 $\frac{1}{2}$
ANDRE'S REQUEST TO WASHINGTON	Sweetser.	3 $\frac{1}{2}$
AND YE SHALL WALK IN SILK ATTIRE	Bishop.	2 $\frac{1}{2}$
ARABY'S DAUGHTER	Kialmark.	3
ARAB'S FAREWELL TO HIS STEED	Blockley.	4
ASK ME NO MORE TO SING	Glover.	3 $\frac{1}{2}$
AT EVE I MISS THEE WHEN ALONE	Harmonoons.	3 $\frac{1}{2}$
AUTUMN LEAVES	Hullah.	3
AWAY TO THE FOREST GREEN	Linley.	3
AWAY TO THE MOUNTAIN'S BROW	Lee.	3
BALLAD SINGER	Linley.	3
BANKS OF ALLAN WATER	Horn.	2 $\frac{1}{2}$
BANKS OF THE BLUE MOSELLE	Rodwell.	3
BAY OF BISCAY O	Day.	2 $\frac{1}{2}$
BEAUTIFUL DAY	Hime.	3 $\frac{1}{2}$
" ERIN	Glover.	2 $\frac{1}{2}$
" SPRING	Blockley.	3 $\frac{1}{2}$
BELIEVE ME IF ALL THOSE ENDEARING		2 X
BELLS UPON THE WIND	Lee.	3
BID ME DISCOURSE	Bishop.	3 $\frac{1}{2}$ X
BIRD OF THE WILDERNESS	Dempster.	3
BIRKS OF ABERFELDY		3
BLACK-EYED SUSAN	Balf.	3
BLIGHTED FLOWER	Bishop.	2 $\frac{1}{2}$ X
BLOOM IS ON THE RYE		2 $\frac{1}{2}$
BLUE BELLS OF SCOTLAND	Arnaud.	2 $\frac{1}{2}$
BLUE EYES	Parry.	3
BLUE-EYED MARY		3
BONNIE BARK	Paton.	3
BONNIE BRAVE SCOTLAND		2 $\frac{1}{2}$
BONNIE DOON	Loder.	3
BRAVE OLD OAK	Rodwell.	3
BRIDAL RING	Nelson.	2 $\frac{1}{2}$
BRIDE (THE)	Crawford.	3
BRIDE OF THE CASTLE	Williams.	2 $\frac{1}{2}$
BRIDE'S FAREWELL	Mrs. Hemans.	2 $\frac{1}{2}$
BRING FLOWERS	Lavenu.	3 $\frac{1}{2}$
BRING ME WILD FLOWERS		3
BUY A BROOM	Mrs. Blackwood.	3 $\frac{1}{2}$
BYGONE HOURS		Lee.
BY THE MARGIN OF FAIR ZURICH		2 $\frac{1}{2}$
CAMPBELLS ARE COMIN'	Hemans.	3
CAPTIVE KNIGHT	Johnson.	3
CARRIER DOVE	R. Bishop.	3
CHIME AGAIN, BEAUTIFUL BELL'S		3
COME, PLAY ME THAT SIMPLE AIR AGAIN	Kialmark.	2 $\frac{1}{2}$
COME, REST IN THIS BOSOM		2 $\frac{1}{2}$
COME, SING THE SONG OF HAPPIER DAYS	Horn.	3
CHERRY RIPE	Horn.	3
DARK-EYED ONE	Bishop.	3
DASHING WHITE SERGEANT		Lee.
DAYLIGHT IS ON THE SEA	Ball.	2 $\frac{1}{2}$
DEAR NATIVE HOME	Turnbull.	3
DECK NOT WITH GEMS	Horn.	3
DEEP, DEEP SEA	Linley.	3 $\frac{1}{2}$
DREAM IS O'ER	Glover.	3 $\frac{1}{2}$
DREAM IS PAST	Farmer.	3 $\frac{1}{2}$
DYING MARINER'S REQUEST	Moschelles.	2 $\frac{1}{2}$
ERIN IS MY HOME	Hall.	3 X
EVER OF THEE IN A AND A2 EACH		2 $\frac{1}{2}$
EXILE OF ERIN	Mrs. Norton.	3
FAIRY BELLS	Lover.	3 $\frac{1}{2}$
FAIRY BOY		3
FAIRY TEMPTER	Crossman.	2 $\frac{1}{2}$
FAR AWAY	Moore.	2 $\frac{1}{2}$
FARMER'S BOY	Sullivan.	2 $\frac{1}{2}$
FEAST OF ROSES	Florence.	3
FIELD OF MONTEREY	Rodwell.	3 $\frac{1}{2}$ X
FISHER GIRL'S SONG		Stevenson.
FLOWER OF ELLERSIE		2 $\frac{1}{2}$
FLOW ON, THOU SHINING RIVER		Bayley.
FLY AWAY, PRETTY MOTH		3
FOUR-LEAVED SHAMROCK		Lover.
THE POPE, HE LEADS A HAPPY LIFE		M. N. 4

FRIAR OF ORDERS GREY	Shield.	3
GAYLY THE TROUBADOUR	Bayley.	2 $\frac{1}{2}$
GYPSY KING	Glover.	3
GYPSY'S WILD CHANT	Lee.	3
GIVE ME A COT OR A HOME THAT I LOVE		3
GIVE ME THREE GRAINS OF CORN	Gross.	3 $\frac{1}{2}$
GO, AND FORGET THAT WE HAVE MET	Knight.	2 $\frac{1}{2}$
GO, FORGET ME	Knight.	3 $\frac{1}{2}$
GO THOU, AND DREAM		2
GREEN HILLS OF TYROL	Rossini.	3
HAPPY LAND	Rimbault.	3
HARP THAT ONCE THRO' TARA'S HALLS	Stevenson.	2 X
HAS SORROW THY YOUNG DAYS	Stevenson.	2
HAUNTED BARK	Valtoline.	2 $\frac{1}{2}$
HAUNTED SPRING	Lover.	3 $\frac{1}{2}$
HAUNTED STREAM	Barker.	3 $\frac{1}{2}$ X
HEART OF MY NORAH	Linley.	3
HEART THAT LOVES FONDEST OF ANY		2 $\frac{1}{2}$
HEARTS AND HOMES	Blockley.	3 $\frac{1}{2}$ X
HEATH IS ALL LONELY AND DREAR, LOVE		2
HERE'S A HEALTH TO THEE, MARY	Rodwell.	2 $\frac{1}{2}$
HOME, DEAR HOME, FOND MEMORY	Reissiger.	2 $\frac{1}{2}$
HOME OF MY HEART	Harvey.	3
HOPE AND THE ROSE	Glover.	3 $\frac{1}{2}$
HOPE ON, AND YET REJOICE	Glover.	3
HOURS THERE WERE		2
HUNTER BOY, OR MINE ALONE	Beriot.	2
I AM A MERRY SWITZER GIRL	Lee.	3
I CANNOT DANCE TO-NIGHT	Bayley.	2
I'D BE A BUTTERFLY	Bayly.	3
I'D BE A STAR	Gerken.	3
I DO NOT LOVE THEE	Mrs. Norton.	2 $\frac{1}{2}$
I DO NOT ASK TO OFFER THEE	Linley.	3
I DREAMT THAT HE LOVED ME	Himes.	3
I HAVE COME FROM A HAPPY LAND	Smith.	3
I'LL HANG MY HARP ON A WILLOW	Guernsey.	2
I'LL LOVE THEE AS LONG AS I LIVE	Phillips.	3
I'LL SPEAK OF THEE, I'LL LOVE THEE TOO		3
I'M QUEEN OF A FAIRY BAND	Knight.	3 $\frac{1}{2}$
I'M SITTING ON THE STILE, MARY	Barker.	3 $\frac{1}{2}$
I'M ALWAYS HAPPY AND GAY	Christie.	3
INGLE SIDE	Wiesenthal.	2
ISLE OF BEAUTY, FARE THEE WELL	Rawlings.	3
I STRIVE TO FORGET THEE	Maynard.	3
I THINK OF LOVE AND THEE	Hatton.	3
LIZZIE LINDSAY	Robertson.	3
LOW WAVED THE SUMMER WOODS	Croal.	3
MEET ME IN THE WILLOW GLEN	Bennett.	3
MELODIES OF MANY LANDS	Lee.	3
MY BEAUTIFUL RHINE	Glover.	3
MY OCEAN HOME	Helsig.	3
NEVER DESPAIR	Woodbury.	3
O'ER THE FAR BLUE MOUNTAIN	Lover.	3
ONE STRUGGLE MORE	Cole.	3 $\frac{1}{2}$
ON THE MOUNTAIN HIGH	Arkwright.	3
O PROMISE ME TO SING, LOVE	Riff.	3 $\frac{1}{2}$
PHILIP THE FALCONER	Dempster.	3
PILGRIM HARPER	Loder.	3 X
SOLDIER'S GRAVE	Massett.	3
SPRING TIME IS COMING	Williams.	3
STRAWBERRY GIRL	Bristow.	3 $\frac{1}{2}$
TELL HIM I LOVE HIM YET	Sullivan.	3 $\frac{1}{2}$
THOUGH THE DAY OF MY DESTINY	Horn.	3
THROUGH MEADOWS GREEN	Lee.	3 $\frac{1}{2}$
TO MARY IN HEAVEN	Haas.	3 $\frac{1}{2}$
TREASURES OF THE DEEP	Dempster.	3 $\frac{1}{2}$
TRUE LOVE CAN NE'ER FORGET	Arkwright.	3 $\frac{1}{2}$
TWENTY YEARS AGO	Lover.	3
VALLEY OF CHAMOUNI	Phillips.	3
WAITING FOR THE TURN OF THE TIDE	Glover.	3 X
WE HAVE LIVED AND LOVED TOGETHER	Clifton.	3 X
WHY ARE YOU WEEPING, MOTHER?	Herz.	3
WILLIAM TELL	Graham.	3
YANKEE SHIP AND A YANKEE CREW	Comer.	3
YESTERDAY	Blockley.	3 X
BENEATH THE SNOW	Pond.	3

Boston: OLIVER DITSON & CO., 451 Washington St.

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Philadelphia: J. E. DITSON & CO.
711 Broadway. Successors to LEE & WALKER.

Boston: J. C. HAYNES & CO. Cincinnati: J. CHURCH & CO.

1853
HAAS

"THROUGH MEADOWS GREEN."

TYROLIENNE.

ENGLISH VERSION BY
ALFRED WAYMARK.

COMPOSED BY
CHARLES HAAS.

INDANTE

CON GRATIA.

Dol:

f

dim e rall.

Tempo.

semplie.

delicatamente.

meadows green, 'neath summer skies, I ev-er seek one lovely spot, Where
Sträusschen will ich pflü-cken. Auf der fri-schen grünen Wies Ich

p

dwells the flow-er Maidens prize, The tender, bluē Forget-me - not" La
will's dem Lieb-chen schi-cken Mit viel tau-send, tau-send Grüss, la

PED:

2

f la la la la la Where
 la la la la la Ich
mf *p* *p*

dwells the flow--- er Maidens prize.... The ten--- der blue "For--- get--- me---
 will's dem Schätz--- chen schi--- ken Mit viel tau--- send, tau--- send....
p

not." grüss.

f

delicatamente. When e'er I see its
 Wie sind die Blüm--- lein
dim e rall.

heav'nly hue, My fancy wan-ders wild and free; I
 net und schön, Und g'rad so wie das Himmel — Blau, Mir

p

dream that eyes, as soft and blue, Are gazing ten-der-ly on me. La
 ist es auch wenn ich sie seh Als ob ich Ihr ins Äug-lein schau, la

PED: *

ECHO.

la..... la la..... la la..... la la..... I
 la..... la la..... la la..... la la..... Mir

mf p

tenuto.

dream that eyes, as soft and blue, Are gazing ten-der-ly on me.
 ist es auch wenn ich sie seh, Als ob ich Ihr ins Äug-lein schau.

4

delicatamente.
dim e rall.

Go pret-ty flow'r with eye of blue, And
 Und wann du komst zum Liebchen hin, So

tell my love, I'll faithful be, Since thou, the em-blem of the true, Art
 sag'd dass ich noch den-ke sein, Und dass ichstets noch trag'im Sinn Das

ad libitum
PED.
echo
 la la la la la
 la la la la la
 la la la la la

cherish'd fer-vent-ly by me.
 shö-ne wort Ver-giss-nicht-mein.

la la la Since thou, the em--- blem
 la la la Und dass ich stets noch

tenuto.

of the true, Art cheris'h'd fervent-ly by me. La la la
 trag'im Sinn Das schö-ne wort Virgiss-nicht-mein! la la la

CODA.

poco rit. a tempo.

la la la la la la

p rit: f p a tempo.

rall. p ppp

la la la la ||

f C 3/4 pp f

DITSON & COMPANY'S

CHOICE COPYRIGHT SHEET MUSIC PUBLICATIONS.

Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed.

Vocal.

The Wild Flower of the Vale. F. 3. d to F. *Haydn Mellor.* 35
 a. "By the silvery river
 In the joyous month of May,
 Beneath the spreading branches
 A merry maiden lay."
 This is truly a sweet wild-flower of a song, and one can hardly help being quite attached to it.

Song from Lakmé. The flowers are more fair; but why? E. 5. E to a. *Delibes.* 40

Song from Lakmé. Some Grief your looks betray. Ab. 5. E bass staff to f. *Delibes.* 35

Song from Lakmé. 'Neath the starry canopy. C minor. 5. G to g. *Delibes.* 35

Song from Lakmé. Where goes the maiden straying? B minor and E. 7. E to d. *Delibes.* 50

Lakmé is an East Indian opera, and the lady, Lakmé, is the daughter of a Hindoo priest. Her beauty attracts from his duty, for awhile, a young officer of the English army. True love for his English lady-love, and true honor triumphs.

Tarry with me, O my Saviour. Solo, duet and chorus. Ab. 3. c to F. *E. McLaughlin.* 35
 "Deeper, deeper grow the shadows,
 Paler now the glowing west."
 The ever beautiful thoughts, wrought into so many hymns. The music is admirable.

There's no Wife like my Wife. D. 4. c to g. *Edwin B. Moore.* 30
 "And one in all her splendor,
 With whispers that are tender."
 So say we all of us! A fine song, and we speak a sale of 50,000 copies of it!

The Clouds will never roll away. F. 3. b to E. *Richard Stahl.* 30
 "The maiden, parted from her love,
 In grief bewails her cruel fate."

Sing, Sweet Bird. (Concert songs for piano and other instruments.) For voice, flute and piano. C. 4. c to a. *By W. Ganz.* 60
 "Sing sweet bird, and chase my sorrow,
 Let me listen to thy strain."
 This should be a great success in a concert, as the voice and piano "warble" most beautifully, and the addition of the flute seems to bring us in the neighborhood of a whole grove of nightingales.

Te Deum Laudamus. C. 4. c to a. *By William C. Deland.* 75
 This arrangement favors, especially, Chorus Choirs, but of course is as good for quartets.

Two Responsive Services for Pastor and Choir.

By *Edward P. Mason.*

No. 1. For Christmas. F. 3. c to F. 35

No. 2. Easter. F. 3. c to F. 35

These are simple and most appropriate services, including well chosen Scripture passages

Pomegranate Blossom. Words by *Saxe Holm.* F. 3. F to g. By *S. A. Emery.* 35

Pomegranate blossom!

Heart of fire!

I dare to be thy death!

A little poem of remarkable beauty, which, with the fine music, should at once secure popularity.

Under the Old Apple Tree. Comic.

G. 3. d to E. By *Sarah Cohn.* 30

"Oh, she's one of the prettiest girls

With the daintiest golden curls."

This is a lady's idea of a comic song. It is not near as funny as it is pretty, and it is so much that way, that we could wish this delicate wit was catching.

O that we two were Maying. Duet.

Ab. 4. E to g. By *W. F. Suds.* 35

O, that we two were dreaming

On the sward of some sheep-trimmed down,
 The duet is for soprano and tenor, but of course can be sung by other voices. Very graceful and musical.

Where the wild Rose sweetly doth bloom.

Waltz Song from "The Queen's Lace Handkerchief." Bb. 3. E to F.

By *Launce Knight.* 30

"If to my grief thou cold remain

Thy heart must be of stone."

Strauss-like arrangement from the new

Strauss opera.

Regrets. (Souvenir of Italy.) No. 2.

G. 2. B to C. By *V. Cirillo.* 30

"Sweet days of my childhood,

Golden hours of pleasure."

"Giorni felici

Del' età novella."

It is a strange thing to mark an Italian song (2) but it is all on two letters and very easy. With the accompaniment, however, there is plenty of variety.

Why? (Perchè?) (Souvenir of Italy.) No. 3.

Eb. 3. d to F. By *V. Cirillo.* 40

"Ah, why dost thou, my darling,

Still linger far from me?"

"Perche, dolce amor mia."

A true Italian song with good translation.

Remembrance. (Souvenir of Italy.) No. 1.

G minor. 4. d to F. By *V. Cirillo.* 40

"If thou could'st only listen, dear,

To hear my heart's deep sighing."

"Se tu potessi porgerie."

For mezzo-soprano or baritone voice, and has a smooth going and effective minor-solfeggio sort of melody.

Instrumental.

The Beggar Student. Comic Opera Pot-pouri. 4.

Millöcker. arr. by *Le Baron.* 75

A beggar student is not our American style; but it may be a Spanish one, for instance; and we will beg a student who has a piano to give this mendicant potpourri a thumping. It certainly puts on airs—in quantity

Assembling March. F. 3.

By *Charles Wels.* 50

Mr. Wels is accustomed to compose pieces of a higher calibre than marches, and accordingly he is just the one (and he has done it,) to put a higher and better quality than usual into this March composition.

The Daisy. Polka Caprice.

F. 3.

By *W. F. Suds.* 50

This good piece as well as other new ones by the same hand should be carefully played over. One is quite sure to like it.

Menuet de Bergame. G. 3.

Aug. Durand, prepared by *Leon Keach.* 50

Here is a very charming Menuet that holds your attention, and talks charmingly to you from beginning to end.

Menuetto. (Stray Leaves, No. 3.) Bb. 4.

F. Brandeis. 35

A minuet is supposed to be a quiet, uneventful dance. The player who begins this piece, however, with the idea he is to sail calmly through it, soon finds himself in a rough sea, jagged and black with flats. Passing these, there is smooth sailing to pleasant music.

Ringstetten March.

E. 3.

By *M. D. S.* 40

A most vivacious march.

Waltz, from the Beggar Student.

Bb. 3.

Millöcker, arr. by *Le Baron.* 35

You would not need to Beg-a-student to dance this very pretty Waltz. It will do its own coaxing.

Potpouri from "Princess of the Canaries."

Comic Opera by *Lecocq.*

3.

Le Baron. 75

Here are 27 airs, certainly almost all one princess could "put on," and the combination is very neat and playable.

Alpine Horn. Eb. 3. By *J. W. Turner.* 40

Mr. Turner has a decided genius for making or arranging easy music in the most graceful and natural way, for the player. Quite a celebrated air.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. e to E," means "Key of C, Fifth degree, lowest letter e on the addle line below, highest letter E on the 4th space."

OLIVER DITSON & COMPANY, BOSTON.

O. H. DITSON & CO.
 867 Broadway, New York.

YON & HEALY, Chicago.

J. E. DITSON & CO.
 1228 Chestnut St. Phila.